A MESSAGE FROM THE PRESIDENT

Dear ABANA Members:

Applications for our May 7-10 conference have been sent and a few have responded already. The time remaining is short and we must have some idea of the number who will be coming as soon as possible.

Through an oversight we failed to list the demonstrators by name. They are listed in this issue of The Anvil's Ring.

Be sure to bring examples of your work for the exhibit. Or, the next best thing would be to bring photographs or slides of your work. How else will anyone know what you can do?

I look forward to seeing you soon.

Sincerely yours,

Calvin T. Smith, M.D.
President, ABANA

SOME DRIFTING THOUGHTS

There is a story in this ANVIL'S RING about the untimely death of our dear friend and colleague, Fritz Ulrich. The story, from the Aachen newspaper, tells of his honors and work and teaching triumphs in some detail.

Those of us who saw Fritz at Westville in 1974 would never doubt the judgement of those who gave him honor, for we saw his marvelous masterpiece, the carved Damascus steel lock, we admired the authority and precision with which he used his hammer, and we warmed to a strong and delightful personality which was evident even though he could not speak our language. We were fortunate to know and see Fritz Ulrich, the true master smith. But there was even more than that to this splendid man.

There was another, elemental quality which made Fritz Ulrich unique. He had character. His integrity, first as a man and then as an artist, was manifest in his every movement, his every fleeting expression, his every response to any unexpected situation in a foreign land. He made us all long to sit and talk with him as a friend, and most of us were frustrated by the language barrier which kept us apart from him.

Blacksmiths, indeed, artists of every sort, must demonstrate character along with talent, for they have great responsibilities to their society. We shall have other guests in the future who will show strength of character. But none will surpass Fritz Ulrich.

We shall miss him greatly.

AWB
CONFERENCE PROGRAM SUMMARY

(With minor changes)

Ivan Bailey, Program Chairman, says that there still may be a few changes in the program, but nothing critical.

Bailey points out that on the basis of the last two meetings, blacksmith meetings are rather hard to control and apparently require much more flexibility in planning than a series of lectures. As a consequence, he hesitates to be overly specific about times.

Here is the revised program, as it stands now.

Wed. 5/7  Open 8:00 Coffee - Museum
            9:00 Richard Quinnell - Intro and slides.
                  E. W. Horne - Tool Dressing and tempering demonstration.
            12:00 Lunch
            1:00 Quinnell demonstration at the forge.
            6:30 Dinner
            8:00 Reception at Museum

Thurs. 5/8  9:00 Quinnell demonstration
            11:00 Elemental techniques (for beginners - Instructor to be announced).
            12:00 Lunch
            1:00 Richard Everett demonstrating traditional and colonial design and forging.
                  (Elemental techniques continued if participants desire).
            6:00 Dinner
                  Open design discussion with Quinnell, Everett, Bailey, Kington and possibly Pearson.

Fri 5/9    9:00 Richard Everett demonstration.
            Making Damascus steel:
                  (This will be given by Ivan Bailey if there is sufficient demand).
            12:00 Lunch
            1:00 Richard Quinnell demonstration (with forge practice under Mr. Quinnell's supervision).
            6:00 Dinner (Beggar's Banquet).
            7:30 Short business meeting.

Sat 5/10   9:00 Quinnell demonstration (with forge practice).
            12:00 Lunch
                  Conference adjourned.

ABANA BOOTH AT AIA CONVENTION

ABANA has been given a display booth in the National Convention of the American Institute of Architects in Atlanta, May 18-21, 1975. Several thousand architects from all over the U. S. will be attending the convention, providing ABANA a fine opportunity to help architects to think about wrought iron.

Ivan Bailey, who will man the booth, asks that all ABANA members who wish to display work bring slides to the ABANA conference. Bailey will then arrange showings of the slides.
ARTIST-BLACKSMITHS ASSOCIATION OF NORTH AMERICA

THIRD ANNUAL CONFERENCE

MAY 7-11, 1975

GREENVILLE, SOUTH CAROLINA

Dr. Calvin T. Smith, President
Artist-Blacksmiths Association of North America
Route 9, Lake Circle Drive
Greenville, South Carolina 29609

REGISTRATION FEE  ( ) MEMBERS $50.00  ( ) NON-MEMBERS $65.00

Deadline for Registering April 15, 1975 - Late Registration $5.00 additional

Registration Fee includes lunch Wednesday, Thursday - Friday Banquet $3.50
Extra. Banquet will be Catfish & Chicken with all the trimmings.

Enclosed is my check for $

Please register me for the 1975 ABANA Conference in Greenville, South Carolina:

NAME__________________________________________ ( ) Member

( ) Non-Member

ADDRESS_____________________________________

_____________________________________________

Estimated Time of Arrival:_____________________

To be notified in case of accident:_____________________

Address_____________________________________

_____________________________________________

Telephone_____________________________________

(For Official Use Only ... Date Received_____________________

Hotel_____________________________________

Page 3
FRITZ ULRICH HAS DIED

ABANA's only Honorary Member, the beloved and greatly admired Fritz Ulrich died at his home in Aachen, on February 14, after a long illness. Members who attended the 1974 Conference at Westville will forever remember the warmth and perception, the unique teaching talents of Prof. Ulrich, even though he spoke no English. They will also remember his masterpiece, the marvelous and unique lock, hand carved from Damascus steel of his own making.

Prof. Ulrich's demonstrations at the '74 Conference were a highlight in ABANA's history. Mrs. Ulrich reported that the trip and the pleasure of meeting ABANA was also a highpoint in the professor's life. He will be missed by ABANA as much as by his many admirers in Germany.

A translation of the story of Prof. Ulrich's death in the Aachen newspaper follows:

FROM THE AACHEN, GERMANY, NEWSPAPER, 16 February, 1975

His Lifework: Standards!

To the death of Fritz Ulrich - Teacher and Master in Aachen.

Aachen - Professor Fritz Ulrich has died! The school of Mastership in Aachen lost a prominent member due to his death. Ulrich was a teacher for metalforming design for 20 years in Aachen.

Professor Ulrich studied at the Master-school for skilled handicraft and art in Munich under Professor Novack and at the Artschool of the City of Augsburg under Professor G. Mayer. After his graduation he built his own studio in Augsburg. On February 10, 1955 he was called to lead the artsmith workgroup at the School of Art and Handicraft in Aachen. There he developed a study course based on the old tradition of combining art and basic education which depended on a teacher and student team.

The success of his teaching found public recognition through his students, who won many prizes for their work. In his personal artistic work the technical experiment and the work with material was the most important source for his designs. This artistic development and his work gains much attention from the public. Besides many shows in the Republic of W. Germany and in foreign countries, in which he showed his own work and many works of his students, let us mention some of the one people shows and some of the shows of his workgroup:

1963 - Leopold-Hoesch-Museum in Dueren  
1964 - Palais de Congres in Luettich  
1965 - Museum Folkwang in Essen

The Bavarian Government gave Fritz Ulrich the Bavarian Government prize in 1968. In 1969 he was honored with the Bavarian Government prize for his metal workgroup by President Goppel. In the same year he personally received the honorary Bavarian Government prize, for himself and his workgroup at the opening of the 5th International Art Smith Show in Lindau. He saw in it the confirmation of his work, which based on cooperation of teacher and student in close personal contact.

Shortly thereafter he was honored with the Ring of Honor by the Guild Chamber of Aachen.

The lifework of Fritz Ulrich set high standards. His skill and technical knowledge was regarded highly in professional circles. Only weeks before his last illness in March 1974, he accepted an invitation from his friends in America and held a blacksmith seminar for students and his American colleagues. The School of Mastership in Aachen bewails the loss of a dedicated teacher, who will have no successor at the Department of Design. To the students and colleagues of the Department of Design, to the many mourners and guests of the house in Suedstrasse it becomes painfully clear how irreplaceable Fritz Ulrich was.
some hints on using swiss hand files

Hand filing, as one of man’s oldest ways of working metal requires a high degree of manual skill. In a sense, filing is an art that can be learned only by long and patient practice. In fact, it takes longer to teach a person to do a good filing job than it does to run a lathe, miller or planer and do a good job. It has been said that a pioneer automobile manufacturer, as a test for job-hunting toolmakers, gave each applicant a few files and a piece of steel and set him to work filing a perfect cube. While there may be no truth in the story, it does point up the fact that hand filing is an important industrial skill from the die shop to the production line.

Today, a craftsman is recognized by his ability to use a file correctly and efficiently. The touch of a file in the proper place can make all the difference in the world in fitting a critical joint. The skill or “feel” that the man with a file acquires from long experience comes from conforming to the correct procedures.

First of all, he must select the right file for the job. This is done according to the type of metal to be filed, the amount of material to be removed and the size and contour of the piece to be worked. Once the selection of the proper files has been made, the following basic principles should be observed:

The work piece must be properly supported at the correct working height.
The file must be held correctly with the cutting stroke properly guided.
The proper pressure must be applied during the cutting stroke.
The file must be clean.

For normal filing, the hands are placed on the file as illustrated for maximum pressure and average stock removal.

Heavy stock removal requires a change in the position of the left hand, as shown.

One of the prime causes of defective filing is the tendency of the novice to rock the file with a seesaw motion. This produces a convex rather than a flat, level surface. The reason for this is the attempt to remove too much material with each stroke. A lighter, more even pressure on the file usually corrects this.

Most material to be filed is generally held in a bench vise or work fixture. When used, it is placed so the top of the work piece is usually level with the worker’s elbow when the arm is bent.

This practice is followed when average precision filing is to be done. Where rapid removal of material or rough, heavy filing is to be done, the work is usually set at a lower level and a coarser cut file used. However, when the work is small and delicate and the filing is done by the motion of the hand or the
hand and arm alone, the work is held at a level that permits closer scrutiny and enables a fine cut file or riffler to be guided more accurately. To keep the work piece from being marred, the jaws of the vise should be covered with pieces of soft metal, wood, plastic or leather.

In general there are four basic types of filing operations, straight filing, draw-filing, lathe filing and fine precision filing. As lathe filing is an application for American pattern or long angle lathe files, it will not be discussed here. In straight filing, the file is pushed straight across the work while in draw filing the file is held at each end and under even pressure it is guided back and forth over the work in much the same manner as a spokeshave is used on wood. During this operation, the file is held perpendicular to the direction of motion. A word of caution, do not use a file that does not have a handle in place over the tang to protect the hand from possible injury.

For straight and draw-filing, the operator should stand comfortably with feet well apart so as to obtain a free swing from the shoulders, avoiding any separate wrist or elbow movement. The illustrations on these pages will show the proper hand positions for straight and draw-filing. The finishing and smoothing of metal in various narrow grooves and depressions of tools, dies, molds, jigs and fixtures calls for precision filing at its best. Small rifflers, used here, are held in much the same manner as a pen or pencil. In using larger sizes, the riffler is held in the hand with the index finger on the safe side to exert the proper cutting pressure. When necessary, on very fine and delicate work, the left hand is used to control the direction and in some cases the stroke of the riffler. With the large range of shapes, sizes and cuts now available in Grobet-Swiss precision files and rifflers, logic and experience will suggest the contour and profile most suited for the job.

In filing, “feel” is an important part of the operation. Too much or too little pressure can cause damage to the teeth of a Swiss precision file. Only enough pressure should be applied on a file during its forward motion to keep it cutting throughout its entire stroke. The file should be lifted during the return stroke. “Feel” will vary with the metal being worked and only through constant practice can this be attained.

Too little pressure on the cutting stroke, especially when working with tool and chrome alloy steels, will quickly dull the teeth of the file. Too much pressure will result in excess metal being removed and causing the teeth of the file to become pinned. Proper cleaning of files with a file card and chalk will help keep the finish of the work smooth and free of scratches. The chalk will also help keep chips from building up in the teeth of the file. Chalk and a wire brush can be used to remove oil or grease from a file.

Just as important as proper use in prolonging its life, is the proper care of a file. Files should be kept mounted on a rack or with their tangs placed in a row of holes drilled into a block of wood. Don't just toss them into a drawer or in a pile on the back of a bench. If you do, you will damage their fine, keen-cutting teeth. And, keep your files in a dry atmosphere to avoid the possibility of rust. If a file becomes rusty, the teeth crumble away into a fine dust.

No file should be used without a handle. These handles must be mounted on the tangs properly. Never hammer or pound the point of a file to seat the tang in a handle. After the right size handle is selected, slip it over the tang and gently force the file into the hole as far as possible. Then either tap the handle on the bench or holding the handle, tap it with a mallet until the file is firmly secured.

For precision filing the tip is held by the thumb and index finger of the left hand for maximum control.

For flat filing the thumb and fingers of the left hand are stretched far apart for an even pressure.

To preserve the sharpness of teeth and to increase life the file should be raised on the return stroke.
Membership Application
ARTIST-BLACKSMITH'S ASSOCIATION OF NORTH AMERICA
3271 Roswell Road
Atlanta, Georgia 30305

STUDENTS..........$5.00 per year ( )
REGULAR MEMBERS...$15.00 per year ( )
CONTRIBUTORY.....$50.00 (and up) ( )

Name__________________________________________

Street__________________________________________

City, State, Zip__________________________________

Practicing Smith ( ) Artist ( ) Teacher ( ) Student ( ) Amateur ( )
THE ANVIL'S RING

ARTIST-BLACKSMITH ASSOCIATION
OF NORTH AMERICA
873 Spring Street, N. W.
Atlanta, Georgia 30308